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A Description of the
Sketch-book by Sir Anthony Van Dyck
Used by him in Italy
1621-1627

A Description of the Sketch-book by
Sir Anthony Van Dyck

Used by him in Italy, 1621-1627

And preserved in the Collection of the
Duke of Devonshire, K.G.
at Chatsworth

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A Description of the
Sketch-Book by Sir Anthony Van Dyck
Used by him in Italy 1621-1627

I N the priceless series of original drawings and sketches by the Old Masters, which forms part of the rich collection of works of art belonging to the Duke of Devonshire at Chatsworth there are two sketch-books, containing pen-and-ink sketches, attributed to the famous painter Sir Anthony Van Dyck.

These two sketch-books are apparently almost exactly similar, so far as the form of the book is concerned, and from their juxtaposition in the collection have been assumed to be companion volumes, and both containing sketches by the same artist.

As a matter of fact, the books contain sketches by two entirely different artists, one being the work of the great and world-famous Anthony Van Dyck, the other the work of an inferior Flemish artist of a generation later, one Daniel Van den Dyck, who made his home at Venice, where he painted some fair pictures, executed some etchings in the decadent Italian style, and at the same time acted as art-director and curator at Venice and at Mantua.

There is nothing to connect the two sketch-books to-

gether, their similarity being due probably to both of them having been purchased at Venice, and having eventually passed into the same collection.

The sketches by Daniel Van den Dyck are not of a nature to deserve any comment or excite any special interest. The sketches in the other volume are, on the other hand, of the highest artistic and historical value. They are indubitably the work of Anthony Van Dyck, and they furnish the most precious record of his sojourn in Italy during the years 1621-1627.

The history of the sketch-book is not difficult to trace, even if there are occasional periods when assumption must take the place of certain proof.

Sir Anthony Van Dyck died at his house in Blackfriars on December 9, 1641. His wife, Mary Ruthven, had given birth to a daughter a few days before, which child was baptized on the very day of her father's death.

The painter's studio, with its contents, was left at the mercy of his pupils and assistants. Subsequently petitions were addressed to the Crown by his widow and daughter, describing how the pictures and other effects belonging to the painter had been looted by persons who had no title to them, and a great part of them removed across the sea to the Low Countries. In the turmoil of the Civil War Lady Van Dyck failed to obtain any redress.

In the remarkable collection of works of art made by the famous painter, Sir Peter Lely, there were many paintings and drawings by Van Dyck. There is no ground for supposing that Lely was in any way a party to the looting of Van Dyck's studio. He had only been a few months in London, and there is nothing to show that he was ever a pupil or assistant in the studio of Van Dyck. His shoulders were, however, the only pair ready to receive the vacant mantle, and a study of Lely's early and best works would show that not only were his portraits designed in the style of Van Dyck, but that he pos-

sibly acquired in some way or another some of the actual fittings and paraphernalia of Van Dyck's studio.

Among the drawings by Van Dyck acquired by Lely was the aforesaid Italian sketch-book. After the death of Lely the sketch-book appears to have passed either directly, or through the collection of Lely's pupil and assistant, Prosper Henricus Lanckrinck, into the renowned collection of Hugh Howard, a well-known amateur and artist. It is possible that some good copies from the sketch-book, which are now in the Print Room at the British Museum, may have been the work of Hugh Howard himself.

Howard's collections passed to his brother, the Bishop of Elphin, and remained in the family of the Earls of Wicklow until 1873, when they were dispersed. The Van Dyck sketch-book must have been disposed of before, as it seems to have been acquired by the Duke of Devonshire early in the eighteenth century, that appearing to be the date at which the collection of drawings at Chatsworth was formed.

At some time or another this sketch-book, and the similar sketch-book by Daniel Van den Dyck, were removed from Chatsworth, either borrowed and not returned, or perhaps abstracted with evil intention. Nothing was heard of the sketch-books, until early in the nineteenth century they turned up in the possession of Samuel William Reynolds, the well-known engraver. There is no reason to suppose that Reynolds had obtained the sketch-books in any dubious way. In 1830 the two sketch-books were sold by Reynolds to George James Welbore Agar-Ellis, Baron Dover, who, believing them both to be the work of Anthony Van Dyck, had both books broken up, interleaved, and bound in handsome red plush covers. Lord Dover died in July, 1833, when the sketch-books passed to his son, Viscount Clifden. The collection of pictures and works of art formed by Lord Dover was sold by his grandson, the fourth Viscount Clifden, in 1893, when the two sketch-

books were purchased by Mr. C. Fairfax Murray, who subsequently disposed of them to Mr. Herbert F. Cook.

It was then discovered that the two sketch-books were identical with those which had been removed or abstracted from the Library at Chatsworth, upon which Mr. Herbert Cook at once ceded them to their rightful owner, the present Duke of Devonshire, in order that they might be replaced in their original position.

The sketch-book by Sir Anthony Van Dyck was lent by the Duke of Devonshire to the Exhibition of the Works of Van Dyck, held at Antwerp from August to October, 1899, to celebrate the tercentenary of the painter's birth. Many artists and connoisseurs were then enabled to examine the sketch-book for the first time.

The sketch-book is a small quarto volume, bound originally in white vellum. It contains 124 leaves, the pages having a double numbering, the later numbering extending up to 125, and including the inside of the cover at the end of the book. There appears to have been an earlier numbering, which does not tally with the later, and it would also appear that some pages are missing, and others have at some time or other been displaced.

Inside the cover is written in old characters "Is : Bracken, July 1st," which would appear to denote some former owner.

The watermark of the paper is the Imperial eagle with the escutcheon on its breast.

The sketch-book is evidently that used by Van Dyck during his travels in Italy, in which he recorded his *memoranda* of the pictures which chiefly attracted his attention and excited his admiration. Van Dyck left Antwerp in October, 1621, and reached Genoa in the following November. In February, 1622, he went to Rome for a short time, and then journeyed to Venice, stopping at Florence and Bologna on his way. In the course of the same year he visited Mantua and Turin,

probably in the train of the Countess of Arundel, who was at Turin in January, 1623. Soon after this date Van Dyck returned to Rome for a few months, after which he again took up his residence in Genoa. In the summer of 1624 he paid a visit to Palermo, returning to Genoa, where he seems to have continued to reside until 1627.

It is possible with confidence to assign the sketch-book to the earlier part of Van Dyck's Italian travels, since so many of the sketches were done in Venice and at Rome. The drawing of Sir Robert Shirley, the Persian ambassador, helps to fix a date, as this embassy was present at Rome in 1623. The majority of sketches in this book are from paintings by Venetian artists, Titian, Giorgione, Paolo Caliari, and others, but above all Titian, on whom Van Dyck's style was so closely modelled throughout life. Venice, Rome, and Genoa were all well stocked with paintings of the mighty Venetian. The sketches, however, show that it was not only the works of Venetian artists which excited the interest of Van Dyck. Raphael, Leonardo da Vinci, Guercino, and others all appear on the pages of this book. One double page contains a series of studies from the famous antique painting, discovered in 1606, representing a nuptial scene in classical days, formerly preserved in the Palazzo Aldobrandini at Rome, and now in the Galleries of the Vatican.

The sketch-book has evidently been the artist's travelling companion. There is no system in the arrangement of the sketches.

The majority are made with a pen in a bistre-coloured ink, heightened by the use of a brush in the same ink. Some appear to have been made in light pencil outline, which has almost faded, so that the sketches have, in certain cases, been drawn over with a pen, probably by some later possessor of the book, perhaps by Hugh Howard. A few rough sketches in black lead pencil seem to be done by a later and inferior hand.

Many pages have notes of painters' names, or other *memoranda* written with a pen in brown ink, and apparently by Van Dyck himself. These notes are represented by capital letters in the following description.

The sketches are made on both sides of the page, sometimes extending across both pages of the open book. In the following description, the leaves are numbered according to the most recent numbering, and the drawings described as being on the recto (*R.*) or verso (*V.*) of the leaf accordingly.

Forty-seven pages, or double pages, have been selected for reproduction, since it was not found possible to reproduce the whole sketch-book in *facsimile* within the scope of the present publication.

Description.

FOLIO

1. *R.* Pen-and-ink study of clouds and landscape.
V. Blank.
2. *R.* Pen-and-ink sketches of female heads; and addresses.
 - (*a*) Andrea Visentino (?) a S. Barnaba sopra il bart (?).
 - (*b*) Don fabricio malguernero Dottore in Palermo.
 - (*c*) Benedetto (?).
 - (*d*) Jasinto.
 - (*e*) The artist's own signature, An^{to} Van Dyck.*V.* Pen-and-ink drawing of the Holy Family; the Virgin seated under a tree with the infant Christ asleep on her knees, St. Joseph standing by her and addressing her.
 This sketch appears to be from a painting by Paolo Veronese. A fine drawing of the same composition, attributed to Paolo Veronese, but perhaps only a copy from the painting, is in the Print Room at the British Museum.
3. *R.* Sketch of the Virgin and Child traced in pencil over the drawing on the Verso; below are pencil sketches of saints or donors.
V. Pen-and-ink drawing of the Virgin and Child, inscribed "TITIANO."
 These sketches appear to be taken from Titian's great painting in the Church of the Frari at Venice, known as the Madonna of the Pesaro family.
4. *R.* Pen-and-ink drawing of the Virgin and Child, inscribed "PENSIERI DE TITIAN."
V. Pen-and-ink drawing of the Infant Christ asleep, and of St. John the Baptist with a lamb, inscribed "LEO^{DO} DA VINCIJ."

Taken from the famous painting of the Virgin and Child with St. Anne, by Leonardo da Vinci. This painting was then at Milan; it was purchased in 1629 by Cardinal Richelieu and is now in the Louvre at Paris.

5. *R.* Pen-and-ink sketch (in black ink) of the Holy Family, or the Repose in Egypt, inscribed above "IN MILANO DE RAFAELLE."

The painting from which this sketch was taken was the well known *Riposo*, generally ascribed to the hand of Raphael. The picture, formerly in the collection of S. Carlo Borromeo, was at this date in the Church of S. Maria presso San Celso in Milan, whence it was purchased in 1779 for the Imperial Collection at Vienna, where it now hangs in the Imperial Picture Gallery.

V. Sketches in pen and ink, washed with sepia.

(*a*) The Virgin and Child with a youthful saint, inscribed "TITIANUS."

(*b*) The Virgin and Child seated before a column, inscribed "CARATIO."

6. *R.* St. Mary Magdalene, kneeling in penitence before a balustrade with two angels, one of whom points to the sky, where two cherubim are seen. Inscribed "DA CENTO." From a painting by Guercino in the Vatican Gallery at Rome.

V. (*a*) The Holy Family, with a female saint in rich dress offering flowers or fruit to the Infant Christ, in a landscape, inscribed "TITIANO."

(*b*) The Annunciation.

7. *R.* (*a*) Pen-and-ink sketch of a group of sleeping cupids, inscribed "L'ESTATE LA PRIMAVERA E L'INVERNO." [Plate I.]

This group is taken from the famous painting of

The Three Ages, by Titian, the principal version of which is in the collection of the Earl of Ellesmere at Bridgewater House, and others in the Doria and Borghese Galleries at Rome. Van Dyck may, however, have seen the version formerly in the Manfrin Gallery at Venice.

(b) *The Annunciation*, inscribed "TITIANO."

A picture, similar to this, is among the works of Titian at Venice engraved by V. Lefebvre.

V. Five pen-and-ink sketches from daily life in Venice.

(a) A woman in mask and domino, inscribed "CORTISANA DE VENETIA."

(b) A woman with a shawl over her head, inscribed "DONNA ORDINARIA."

(c) A woman similarly dressed, inscribed "CIBELLA."

(d) A girl carrying water-pots.

(e) A gondolier.

8. R. Pen-and-ink sketches, washed with sepia, of richly dressed figures from Venetian life, with notes of colours in Italian.

V. } Double page sheet of sketches in pen and ink (apparently traced over drawings in reddish chalk) of the Virgin and Child, the Holy Family, etc., inscribed "PENSIERI DE TITIANO" and "TITIAN," the latter repeated three times. [Plate II.]

V. The Virgin and Child, drawn in pen and ink, inscribed "TITIAN," a beautiful drawing. [Plate III.]

10. R. Drawing, in reddish chalk, of a group of the Apostles, probably from a painting of *The Ascension* or *The Assumption of the Virgin*

V. } Double page of pen and ink sketches.

11. R. } (a) The Virgin and Child.

THE SKETCH-BOOK BY

- (b) A large composition, drawn in black ink, of the Virgin and Child with saints and a donor.
This is a "Sacra Conversazione" in the style of Palma Vecchio.
- V. (a) The Virgin and Child and two youthful saints.
(b) Head of a young saint.
12. R. Pen-and-ink sketches.
(a) St. John the Baptist with a cross.
(b) The Virgin and Child with St. Catherine, inscribed "TITIAN."
- V. (a) Venice and a Lion, inscribed "VENETIA SEDENTE CON SUOI LEONI."
From a painting by Paolo Veronese in the Ducal Palace at Venice.
(b) Slight sketch of a child.
13. R. Pen drawing, in black ink, of the Virgin and Child with a female saint, inscribed "PARMESAN."
V. Five sketches from the Martyrdom of St. Ursula (?). One of the faces is noted as "PALLIDA DI COLORE."
14. R. Sketch of the Adoration of the Shepherds, and part of a child's body, inscribed "TITIAN."
V. Sketches of men kneeling, inscribed "SCALZI(?) TITIAN."
Perhaps from a painting in the Church of Gli Scalzi at Venice.
15. R. Sketches of the Virgin, and the Virgin and Infant Christ.
V. The Evangelist Matthew listening to an angel and adored by two donors, a husband and wife, inscribed "TITIAN." [Plate IV.]
16. R. St. Sebastian and three angels, one of whom is extracting an arrow from the saint's body. [Plate IV.]
This became a favourite subject with Van Dyck,

FOLIO

who painted more than one version of this composition.

- V. The Virgin and Child (in the style of Parmegiano).
Against a light on the Child's head is the inscription "QUESTO LUME E IL PIU CHIARO."
17. R. The Holy Family with a saint, or donor, a pen-and-ink drawing, washed with sepia, inscribed "TITIAN." [Plate V.]
- V. The Holy Family.
18. R. Judith and Holofernes (?), slight sketch of a woman covering a headless body.
- V. The Holy Family with St. Catherine before an arcade, inscribed "TITIAN," with notes of colours in Italian. [Plate VI.]
19. R. Pen-and-ink sketch of Jacopo Pesaro, Bishop of Paphos, presented to St. Mark by Pope Alexander VI., inscribed "TITIAN," with notes of colours in Italian. [Plate VII.]

This is a sketch from the famous picture by Titian known as *Baffo*, which shortly after Van Dyck saw it in Italy passed into the collection of Charles I. It is now in the Picture Gallery at Antwerp.

- V. } Double page sheet of drawings representing a prisoner
20. R. } screaming, a soldier on horseback, a criminal about to suffer death, and an Oriental on horseback, with an inscription in Flemish.

V. (a) Christ bearing the Cross, with executioners, drawn in pen and ink, and inscribed "GIORGION."

This drawing is taken in reverse from the well-known painting in the Chiesa di San Rocco at Venice, which is generally accepted as the work of Giorgione.

(b) Two sketches in pen and ink, washed with sepia,

THE SKETCH-BOOK BY

representing the Man of Sorrows, both inscribed
"TITIAN."

This subject was used by Van Dyck in more than
one of his paintings. [Plate VIII.]

21. R. Sheet of sketches in pen and ink, some washed with sepia.
(a) The Mocking of Christ, inscribed "CARATIO."
(b) The Man of Sorrows, inscribed "TITIAN."
(c) Christ Tortured, inscribed "TITIAN."
(d) The Man of Sorrows with two executioners, in-
scribed "TITIAN." [Plate IX.]

Of these (c) represents the figure of Christ in the
painting by Titian, now in the Louvre at Paris,
used by Van Dyck in his great paintings of *Christ
crowned with Thorns* at Munich and Berlin.

V. The Man of Sorrows, two studies in pen and ink.

22. R. (a) Christ bearing the Cross, inscribed "TITIAN."
(b) Christ sinking under the Cross, drawn in pencil.
V. } Double page of sketches in pen and ink.

23. R. (a) Christ bearing the Cross with two executioners,
inscribed "FRAY SEBASTIANO DE PIOMBO."

This drawing is taken from the painting by Sebas-
tiano del Piombo now in the Hermitage Gallery
at St. Petersburg.

- (b) "Noli Me Tangere." Christ appearing to St. Mary
Magdalen in the garden, inscribed "TITIAN."

This composition records the complete painting
by Titian, of which a fragment, the head of
Christ, alone remains in the Prado Gallery at
Madrid, the remainder having been destroyed
by fire. [Plate X.]

- V. (a) The Virgin lamenting over the Body of Christ,
inscribed "TITIAN."
(b) Christ insulted by soldiers, inscribed "GENTI-
LESCHI."

FOLIO

24. R. The Betrayal of Christ, pen and ink drawing, inscribed "TITIAN." [Plate XI.]
 This composition was used by Van Dyck more than once, in a drawing engraved by P. Soutman, and in the three important paintings of *The Betrayal of Christ* in the collections of Sir Frederick Cook, Bart, and Lord Methuen, and in the Prado Gallery at Madrid. It has been generally assumed that the great paintings of this subject by Van Dyck were completed before the painter's visit to Italy, but the appearance of this composition in this sketch-book would point to the original painting by Van Dyck having been completed in Italy, probably during his first year of residence.
- V. } Mounted soldiers in a river.
 25. R. } This composition and that on the following pages are copied direct by Van Dyck from the great woodcut designed by Titian of *Pharaoh overwhelmed in the Red Sea*.
- V. } A similar group of mounted soldiers.
 26. R. } This sketch is inscribed "PORDENON," but the composition is certainly copied from the aforesaid woodcut by Titian.
- V. Three studies of horses.
 27. R. Studies of horses, pen-and-ink drawing, inscribed "TITIAN." [Plate XII.]
 (a) A horse biting its knee.
 (b) Two horses harnessed to a chariot.
 V. (a) Pen-and-ink studies of stags.
 (b) A goat fighting a ram.
28. R. Studies for a slaughter of women and children (The Massacre of the Innocents?), inscribed "GIORGION."

FOLIO

- V.* (a) The Virgin and Child, with a donor.
 (b) St. Joseph.
29. *R.* (a) Christ at the gate of the Temple, sketch in sepia.
 This is taken from the engraving by Marc Antonio Raimondi.
- V.* } Double page sheet of sketches in pen and ink and
 30. *R.* } sepia for *The Last Supper*.
 The principal sketch is taken from the famous engraving by Marc Antonio Raimondi after a drawing by Raphael. The original drawing is in the Royal Collection at Windsor Castle. [Plate XIII.]
- V.* } Double page sheet of studies in pen and ink.
 31. *R.* } These sketches appear to be taken from the *Disputa del Sacramento* by Raphael in the Vatican at Rome.
- V.* }
 32. *R.* } Similar studies from the frescoes in the Vatican.
V. }
33. *R.* Blank.
V. Sketch of a statue of Diogenes.
34. Missing.
35. Blank.
36. *R.* "*Le Respect*." } Pen and ink sketches from paint-
V. "*L'Infidélité*." } ings by Paolo Veronese.
 These two paintings formed part of a set of four which formerly adorned the ceiling of a palace at Venice. They subsequently passed into the collection of Queen Christina of Sweden, and thence into that of the Duc d'Orléans at Paris. At the sale of the Orléans Gallery, they were purchased by the fourth Earl of Darnley, and remained at Cobham Hall until 1890, when they were acquired from the sixth Earl of

FOLIO

Darnley for the National Gallery. [Plates XIV., XV.]

37. Blank.
38. *R.* A goddess (Venice?) kneeling, and attended by Cupids.
V. Venice (?) as protectress of the sick and wounded, inscribed "VERONESE."
39. *R.* The Arts and Sciences.
V. A prophet seated, with a female figure near him, inscribed (in a later hand) "PAOLO VERONESE NEL PALAZZO DEL SENATO A VENEZIA."
40. *R.* Slight pen sketches and an inscription, "LA VIRTU CACCIA LI VITIJ COL FIELE."
V. Christ appearing to a crowd of people.
 The sketches on folios 38, 39, 40, seem to be taken from the paintings by Paolo Veronese on the ceilings of the Ducal Palace at Venice.
41. *R.* Blank.
V. St. James holding a pilgrim's staff, inscribed "TITIAN."
 This is taken from the painting by Titian still in the Church of S. Lio at Venice.
42. *R.* Blank.
43. *R.* } Double page sheet of pen and ink sketches from the woodcut by Titian of *Pharaoh overwhelmed in the Red Sea*. (See folios 25 and 26.)
V. }
- It is particularly noteworthy in this sketch, that the figure of a young man in a cap on horseback, drawing his sword, appears to have suggested to Van Dyck the figure of St. Martin in his well-known composition of *St. Martin dividing his Cloak*, different versions of which are in the collection of Capt. Holford at Dorchester House, the Church of Saventhem in Brabant, and at Windsor Castle. [Plate XVI.]

FOLIO

- ✓. Blank.
44. Blank.
45. *R.* Blank.
✓. Three studies of the Infant Christ.
46. *R.* Study of a woman's arm.
✓. Studies of the Virgin and Christ and a female saint.
(See folio 10.)
47. *R.* The Virgin and Child, with a bearded saint ; pen and ink sketch inscribed "TITIANO." [Plate XVII.]
✓. Blank.
48. *R.* Study of an old man, naked to the waist (St. Jerome?), inscribed "TITIAN."
✓. Blank.
49. *R.* Study of a man's arm, inscribed "TITIAN."
✓. Blank.
50. *R.* Decorative design with grotesque of satyrs, sphinxes, etc. Perhaps by another hand.
✓. Blank.
51. *R.* Blank.
52. *R.* } Double page sheet of studies from the ancient painting in the Aldobrandini palace at Rome, known as *Le Nozze Aldobrandini*, with notes of colours in Italian and an inscription, "SI VEDE NEL GIARDINO DI ALDOBRANDINO DIPINTO IN FRESCO ANTICHO. [Plate XVIII.]
✓. Blank.
53. *R.* Combat between a Templar and Orientals ; pencil drawing tinted with red.
This drawing seems to be by another hand than Van Dyck's.
✓. Blank.
54. *R.* Blank.
55. *R.* } Double page sheet of sketches of women and other spectators standing or kneeling.

FOLIO

These sketches are studies from the famous picture by Titian of *The Presentation of the Virgin Mary in the Temple*, now in the Accademia at Venice. [Plate XIX.]

56. *V.* } Double page sheet of sketches of peasants, taken
R. } from the great wood-cut, by Titian, of *Pharaoh overwhelmed in the Red Sea*. (See folios 25, 26, 43.)

V. Blank.

57. *R.* Bacchanal: studies in pen and ink, tinted with red.
 These appear to be taken from the famous painting of a *Bacchanal*, by Titian, now in the Prado Gallery at Madrid.

V. Blank.

58. Blank.

59. *R.* Blank.

V. Pen-and-ink sketch of an old woman in a high conical cap, inscribed "UNA STREGA IN PALERMO."

Evidently drawn from the life by Van Dyck during his visit to Palermo in 1624.

60. *R.* Sketches of male figures.

V. Sketches of male figures and a monkey, somewhat in the style of Callot.

61. *R.* Sketches of buffoons and comedians, one with an arch-lute, in the style of Callot. [Plate XX.]

These sketches may have been taken from a travelling troupe of actors at Rome.

V. Pen-and-ink study of a woman in Oriental dress, inscribed "HABITO ET MANIERA DI PERSIA."
 [Plate XXI.]

62. Blank.

63. *R.* Pen-and-ink sketch of a man standing at full length in a turban and figured Oriental dress, with notes of colours in Italian, and an inscription,

THE SKETCH-BOOK BY

“AMBASCIATORE DI PERSIA IN ROMA.” [Plate XXII.]

The drawings on 61 *V.* and 63 *R.* have a particular interest as representing the eccentric Englishman, Sir Robert Shirley, who entered the service of the Shah of Persia, and was sent on an embassy to the Pope from the Shah in 1623, when Van Dyck met him at Rome. The female figure is probably that of his Circassian wife. Van Dyck painted fine portraits of Sir Robert and Lady Shirley, which are now in the collection of Lord Leconfield at Petworth. A portrait of *Lady Shirley in a fantastic habit* was in the collection of Charles I.

- V.* Sketches in blacklead of heads, some of them Orientals. Perhaps by another hand.
64. *R.* Pen-and-ink drawing of an Oriental, and a drawing of a figure, in pencil.
- V.* Blank.
65. Blank.
66. Missing.
67. *R.* Blank.
- V.* Pen-and-ink sketch of a soldier, with his hand on a young man's shoulder.
- This is taken from the well-known painting of *The Bravo*, formerly in the house of Gian Antonio Venier at Venice, and now in the Imperial Gallery at Vienna, sometimes ascribed to Giorgione, and now stated to be by Cariani. [Plate XXIII.]
68. Blank.
69. *R.* Blank.
- V.* Sketch in pen and ink of a group of Dutch peasants, probably from a painting by Pieter Brueghel. [Plate XXIV.]

FOLIO

70. Blank.
71. *R.* Study of drapery in black lead, inscribed "TITIAN."
V. Sketches of drapery in pen and ink, inscribed "TITIAN."
72. Blank.
73. *R.* Study of drapery, inscribed "TITIAN."
V. Blank.
74. *R.* Blank.
V. Study of a sleeve in black lead.
75. Blank.
76. *R.* Drawing, in pen and ink, of a monk holding a book.
V. Blank.
77. Blank.
78. *R.* Sketch of a young man in armour lying on his back.
V. Blank.
79. *R.* Blank.
V. Sheet of studies, in pen and ink, from woodcuts by Albrecht Dürer, representing the execution of St. John the Baptist, etc. [Plate XXV.]
80. *R.* Sketches of peasants playing the bagpipes, in the manner of Lucas van Leyden. [Plate XXVI.]
V. Blank.
81. Blank.
82. *R.* Blank.
V. Sketches from engravings by Marc Antonio Raimondi.
(a) The nymph and water-carrier.
(b) Venus drying her feet, with Cupid.
83. Blank.
84. *R.* Study of a monk in a cowl.
V. Blank.
85. Blank.
86. *R.* Pencil sketches.
V. Rough sketch of sea and ships, probably by another hand.
87. Blank.

FOLIO

88. *R.* Blank.
V. Sketch of a kneeling figure, seen from behind, inscribed "TITIAN."
89. *R.* Blank.
V. Sketch of a man with bare feet kneeling, inscribed "TITIAN."
90. *R.* Blank.
V. Tobit and the Angel, a sketch in black lead, outline.
 This is taken from the painting by Titian still in the Church of S. Marziale at Venice.
91. *R.* Blank.
V. The Entombment, a sketch in outline.
92. *R.* St. Jerome (?), pen-and-ink study of a man naked to the waist, inscribed "TITIAN."
V. Blank.
93. Blank.
94. Missing.
95. Blank.
96. *R.* Blank.
V. Study, in pen and ink, of a monk in an attitude of adoration. [Plate XXVII.]
97. Blank.
98. *R.* Blank.
V. Sketch of a landscape with a view of the sea with ships, and a coast with a tall lighthouse (perhaps by another hand).
99. Missing.
100. *R.* Blank.
V. Group of the Virgin and the Apostles.
 This appears to be taken from the painting by Titian of *Pentecost* now in the Church of S. Maria della Salute at Venice.
101. *R.* Study of a group of Apostles, perhaps from the same painting.

FOLIO

- V.* Blank.
102. Blank.
103. *R.* Blank.
V. A short Flemish inscription.
104. *R.* A few pencil strokes.
V. Blank.
105. Blank.
106. Blank.
107. Blank.
108. *R.* Two sketches, in pen and ink, of portraits of men.
- (a) A bearded man, inscribed "TITIAN IN CASA DI GIOAN CARLO DORIA."
- (b) A bearded man with head extended, inscribed "TITIANO IN CASA DI NICOLO DORIA (?)." [Plate XXVIII.]
- V.* Four portrait sketches in pen and ink.
- (a) A bearded man leaning on a wall, inscribed "TITIANUS," with notes of colours in Italian.
- (b) A man with a short beard and clasped hands, inscribed "TITIANUS."
- (c) A man in Cardinal's robes seated in an armchair, in profile to the left, inscribed "TITIANUS."
- (d) A young woman, richly dressed, holding a small flag-shaped fan, inscribed "TITIAN," with notes of colours in Italian. This portrait resembles that of Titian's daughter, Lavinia, in the Dresden Gallery. [Plate XXIX.]
109. *R.* Portrait of a Cardinal seated in an armchair in front of a pillar, inscribed "TITIAN." [Plate XXX.]

This portrait, like that in 108 *V.* (c), appears to represent Cardinal Pallavicini of Genoa. The portrait became the property of Van Dyck him-

THE SKETCH-BOOK BY

self, when it was engraved by Arnold de Jode, and is now in the Hermitage Gallery at St. Petersburg.

- (109A.) *V.* Pen-and-ink sketch of a young woman carrying a dish of fruit.

This page appears to have been misplaced. It is numbered in the upper left-hand corner 84, and in the lower left-hand corner 89, but both pages bearing the number of folios as quoted are present in this book.

- R.* Jupiter and Antiope (?), with sketches of cupids, inscribed "TITIAN SIG. GRIMALDO." [Plate XXXI.]

The Grimaldi were one of the leading patrician families in Genoa. A painting of this subject was engraved by Abraham Raimbach, from a painting by Titian then in an English collection.

- V.* Four sketches of heads, inscribed "TITIAN."
 110. *R.* Four studies of heads in pen and ink, three of them inscribed "TITIAN." [Plate XXXII.]
V. (a) Sketch, in pen and ink, of the famous portrait of Pope Leo X. with his Cardinals, painted by Raphael, and now in the Uffizii at Florence, inscribed "LEON X^O DI RAFAELLO."
 (b) Study, in sepia, of a Venetian general in armour, perhaps a portrait of Sebastiano Venier, inscribed "TITIAN." [Plate XXXIII.]
 111. *R.* (a) Pen-and-ink sketch of a youth, inscribed "TITIANUS."

This portrait, however, resembles a portrait of a young Knight of Malta, now in the Berlin Gallery, and there ascribed to Giuseppe Porta, called Salviati, a repetition of which, ascribed

FOLIO

to Titian, is in the collection of Sir F. L. Cook, Bart., at Doughty House, Richmond.

- (b) Portrait in sepia of an elderly man seated, inscribed "TITIANUS."

In spite of this inscription this portrait corresponds to the well-known portrait of *The Schoolmaster* by Moroni, in the collection of the Duke of Sutherland in Stafford House, London.

- (c) and (d) Sketches of heads. [Plate XXXIV.]

- V. Pen-and-ink sketch of the famous painting by Titian of "Pope Paul III. (Farnese), with his Nephews," with inscriptions, "PAUOLO III FARNESE, CARD. ALES^{DRO} FARNESE, and notes of colours in Italian.

This picture is now in the Royal Gallery at Naples. [Plate XXXV].

112. R. (a) Titian and his Mistress, pen-and-ink sketch inscribed "MORS TITIANI."

This is taken from a painting by Titian, said to represent him with either his mistress or his daughter, the original of which cannot now be traced, though a copy exists in a Spanish collection. To this drawing particular interest attaches, since from the original picture Van Dyck made an etching. The plate etched by Van Dyck was afterwards re-worked, probably by Lucas Vorsterman, and published with a dedication to Van Dyck's friend and patron at Genoa, the art-loving merchant of Antwerp, Lucas Van Uffel.

- (b) Sketch in reddish chalk of Salome with the head of St. John the Baptist. [Plate XXXVI.]

- V. Portrait of a young man, richly dressed, lightly sketched in pencil.

THE SKETCH-BOOK BY

This portrait is taken from the famous painting, usually attributed to Raphael, in the collection of Prince Czartoryski at Cracow. [Plate XXXVII.]

113. R. Sketch in pen and ink of *Sofonisba Anguissola*, with autograph of Van Dyck.

“RETRATTO DELLA SIG^{RA} SOFONISMA PITTRICIA FATTO DAL VIVA IN PALERMO L' ANNO 1624 LE 12 DI JULIO, L' ETA DI ESSA 96 HAVENDO ANCORA LA MEMORIA ET IL SERVERLLO PRONTISSIMO, CORTESSIMA, ET SEBENE PERLA VECCIAIA LÀ MANCAVA LA VISTA, HEBBE CON TUTTO CIO GUSTO DE METTERE GLI QUADRI AVANTI AD ESSA ET CONGRAN STENTA METTENDO IL NASO SOPRA IL QUADRO, VENNE A DISCERNERE QUALCHE POCA ET PIGLIO GRAN PIACERE ANCORA IN QUEL MODO, FACENDE IL RITRATTO DE ESSA, MI DIEDE DIVERSI ADVERTIMENTI NON DEVENDO PIGLIAR IL LUME TROPPO ALTO ACCIO CHE LE OMBRE NELLE RUGE DELLA VECCIAIA NON DIVENTASSERO TROPPO GRANDI, ET MOLTI ALTRI BUONI DISCORSI COME ANCORA CONTO PARTE DELLA VITA DI ESSA PER LA QUALE LE CONOBBI CHE ERA PITTORA DE NATURA ET MIRACULOSA ET LA PENA MAGGIORE CHE HEBBE ERA PER MANCAMENTO DI VISTA NON POTER PIU DIPINGERE, LA MANO ERA ANCORA FERMA SENZA TREMUTA NESSUNA.”

“Portrait of the Lady Sofonisba, painter, done from the life in Palermo in the year 1624, on July 12, her age being 96, having still her memory with her brain most alert, being most courteous; and although through old age she had lost her sight, she all the same took great

FOLIO

pleasure in putting pictures before her, and then by assiduously putting her nose to the picture, she arrived at discerning some little of it, and took great pleasure in doing this. As I was making her portrait, she gave me many hints, such as not to take the light from too high, lest the shadows in the wrinkles of old age should become too strong, and many other good sayings, as she went on telling me parts of her life, by which I knew that she was a painter by nature and wonderful, and the greatest trouble she had was that from lack of sight she could paint no more, though her hand was firm without tremor of any sort."

[Plate XXXVIII.]

Sofonisba Anguissola, the most famous of the family of sisters of this name at Genoa, who were all noted for their skill in painting, late in life married one of the Lomellini family in Genoa. At the time that Van Dyck met her she was living at Palermo at the age of 96, and she died there shortly after, in 1626. A painting somewhat resembling this drawing by Van Dyck has lately been discovered at Palermo, and attributed to Van Dyck.

V. Two sketches of nude figures.

114. *R.* Pen-and-ink sketches.

(*a*) Venus attiring herself, inscribed "TITIAN."

(*b*) Venus recumbent, with a man playing the organ, inscribed "TITIAN."

This is taken from the well-known painting by Titian, known by several versions, the original being probably that in the Prado Gallery at

THE SKETCH-BOOK BY

Madrid. One version, corresponding to this sketch, was painted from Francesco Assonica of Venice. [Plate XXXIX.]

- V. } Double page sheet of sketches.
115. R. } Sketches of Venetian ladies kneeling, and nuns speaking to them, inscribed "RELIGIOSE DI S. MARGARETTA IN CHIESA DI ESSA."

The conventual church of S. Margherita in Venice was one of the oldest churches there, and for long used as a parish church. During the nineteenth century the church was closed and desecrated.

- V. } Double-page sheet of sketches.
116. R. } (a) A lady walking, in a rich dress, with a man looking on, inscribed "VESTIMENTO ROMANO."
(b) Salome with the head of St. John the Baptist.
(c) Sketch from the famous painting by Titian of *Venus and Medea* (usually known as *Sacred and Profane Love*) in the Borghese Gallery at Rome, inscribed "NELLA VINIA BORGESI, TITIANUS." [Plate XL.]

- V. } Double page sheet of sketches in pen and ink and
117. R. } sepia.
(a) *The Education of Cupid*, from the famous picture by Titian in the Borghese Gallery at Rome, inscribed "TITIANUS," with notes of colours, and under the nymph with her breast exposed, the inscription "QUEL ADMIRABIL PETTO."

It is noteworthy that Van Dyck borrowed the figure of this nymph for his painting of *The Virgin and Child with the Penitent Sinners*, versions of which are in the Louvre at Paris and the Berlin Gallery.

FOLIO

(b) Venus with Cupid and a satyr, inscribed
"TITIANO."

(c) Venus recumbent and nude, with a sketch of a
female head, inscribed "TITIAN." [Plate
XLI.]

V. Venus and Mercury.

This appears to be taken from the painting by
Raphael in the Farnese Palace at Rome.

118. R. Venus and Cupid with a satyr, and a sketch of a
satyr's head. [Plate XLII].

V. (a) A young man with his mistress swooning on
his breast, another man behind, inscribed
"TITIAN."

The original painting, which has many of the
characteristics of a painting by Giorgione
rather than of one by Titian, passed shortly
after this date into the collection of Charles,
Prince of Wales, afterwards Charles I. It
was sold at the dispersal of the Royal Collec-
tion, but recovered, and is now in the Royal
Collection at Buckingham Palace.

(b) Judith with her nurse and the head of Holo-
fernes.

(c) Venus nude and recumbent, with a small dog.
[Plate XLIII.]

119. R. Salome holding a charger, into which an execu-
tioner is placing the head of St. John the
Baptist.

V. Sketch of a young woman carrying a silver dish of
fruit, taken from the famous painting of
Lavinia by Titian, one version of which is now
in the Berlin Gallery. This sketch is perhaps
taken from the version, *A girl holding a basin
with two melons*, which was formerly in the

THE SKETCH-BOOK BY

collection of Van Dyck's friend, Lucas von Uffel, at Antwerp. [Plate XLIV.]

120. *R.* Venus and Cupid, drawn in pencil, inscribed "LUCIANO FORME (?) TITIANO DIPINSE."

V. Drawing in pencil of a young man on a staircase, in the style of Paolo Veronese.

121. *R.* Studies in pencil of two women.

V. Venus nude and recumbent in a landscape with three Cupids.

This drawing has great resemblance to the famous painting by Giorgione in the Royal Gallery at Dresden, and may give the original composition of that picture. [Plate XLV.]

122. *R.* Blank.

V. The Toilet of Venus, sepia drawing.

This is taken from the well-known painting by Titian, of which several versions exist, the original being probably that formerly in the house of Niccolo Grasso at Venice and now in the Hermitage Gallery at St. Petersburg. Of the two versions in this Gallery Van Dyck's sketch more nearly resembles that now classed as the inferior in value. [Plate XLVI.]

123. *R.* A list of addresses of places to be visited, commencing "IN ROMA LE COSE DI TITIAN," in some cases with notes of pictures to be found there; among them is one "EN CASA DE DANIELE NYS." This Daniel Nys was a painter at Venice, who was one of the chief agents for Charles I. in the purchase of the famous collection of paintings belonging to the Duke of Mantua.

V. (a) Pen-and-ink sketch of an ostrich, inscribed

FOLIO

“TITIAN”; “ACTY ALS DE STRUYS GRAM IS”
(Action of the ostrich, when angry).

(*b*) Sketch of a monster, like a basilisk, inscribed
“vivo.” [Plate XLVII.]

124. *R.* A dragon pierced by the lance of St. George.
V. Notes of addresses, colours, etc., and a slight pencil
sketch of a young man.
125. On the inside of the vellum cover. A slight pencil
sketch in pen and ink of a male figure.

PLATES.

PLATE I.

Pen-and-ink sketch of a group of sleeping cupids,
inscribed "L'ESTATE LA PRIMAVERA E L'INVERNO."

This group is taken from the painting of "The Three Ages,"
by Titian.

1. *Stato la prima volta
al mondo.* 7



PI



1810

PLATE II.

Double page sheet of sketches in pen and ink of the Virgin and Child, the Holy Family, etc., inscribed "PENSERI DE TITIANO" and "TITIAN," the latter repeated three times.

Prison de Sultan (9)



8

Prison

Sultan



PLATE III.

The Virgin and Child, drawn in pen and ink,
inscribed "TITIAN."



PLATE IV.

Left-hand page.

The Evangelist Matthew listening to an angel and adored by two donors, a husband and wife, inscribed "TITIAN."

Right-hand page.

St. Sebastian and three angels, one of whom is extracting an arrow from the saint's body.

16



12

F. 174



PLATE V.

The Holy Family with a saint, or donor. Pen-
and-ink drawing, washed with sepia, inscribed
"TITIAN."



Titian.

(17)

21

PLATE VI.

The Holy Family with St. Catherine before an
arcade, inscribed "TITIAN." With notes of
colours in Italian.



PLATE VII.

Pen-and-ink sketch of Jacopo Pesaro, Bishop of Paphos, presented to St. Mark by Pope Alexander VI., inscribed "TITIAN." With notes of colours in Italian.

A sketch from the picture by Titian known as "Baffo," now in the Picture Gallery at Antwerp.



PLATE VIII.

- (a) Christ bearing the Cross, with executioners.
Drawn in pen and ink and inscribed "GIORGION."

This drawing is taken in reverse from the painting in the Chiesa di San Rocco at Venice, which is generally accepted as the work of Giorgione.

- (b) Two sketches in pen and ink, washed with sepia, representing the Man of Sorrows, both inscribed "TITIAN."

Gregory



PLATE IX.

Sheet of sketches in pen and ink, some washed with sepia.

- (a) The Mocking of Christ, inscribed "CARATIO."
- (b) The Man of Sorrows, inscribed "TITIAN."
- (c) Christ Tortured, inscribed "TITIAN."
- (d) The Man of Sorrows with two executioners, inscribed "TITIAN."

Of these (c) represents the figure of Christ in the painting by Titian, now in the Louvre, used by Van Dyck in his great paintings of "Christ crowned with Thorns" at Munich and Berlin.



PLATE X.

Double page of sketches in pen and ink.

- (a) Christ bearing the Cross with two executioners,
inscribed "FRAY SEBASTIANO DE PIOMBO."

This drawing is taken from the painting by Sebastiano del Piombo now in the Hermitage Gallery at St. Petersburg.

- (b) "Noli Me Tangere." Christ appearing to St.
Mary Magdalen in the garden, inscribed
"TITIAN."

This composition records the complete painting by Titian, of which a fragment, the head of Christ, alone remains in the Prado Gallery at Madrid, the remainder having been destroyed by fire.

17 can

21



Pl



22



17 can

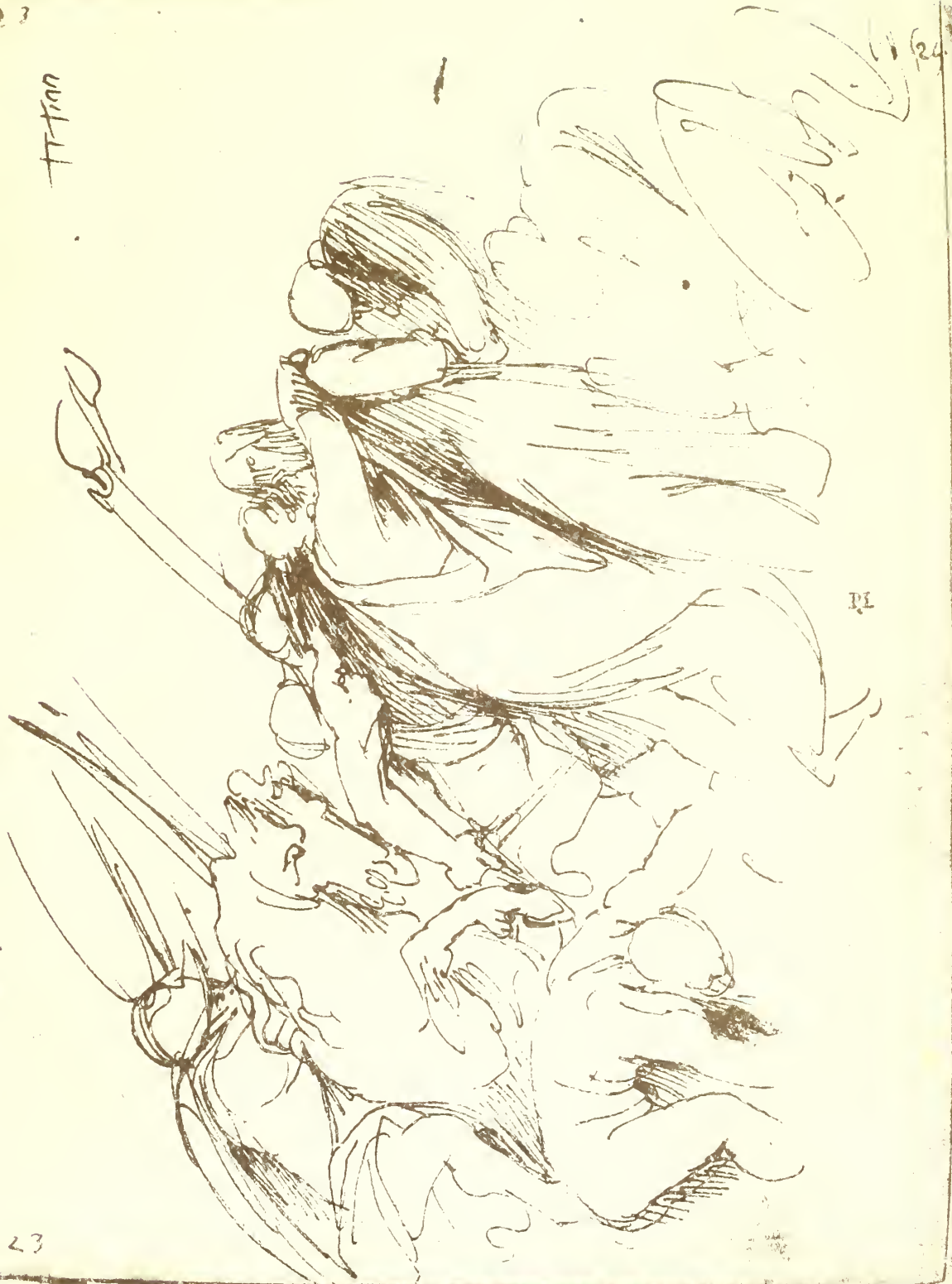
PLATE XI.

The Betrayal of Christ. Pen-and-ink drawing,
inscribed "TITIAN."

This composition was used by Van Dyck more than once, in a drawing engraved by P. Soutman, and in the three important paintings of "The Betrayal of Christ" in the collections of Sir Frederick Cook, Bart., and Lord Methuen, and in the Prado Gallery at Madrid.

23

TTT



24

PL

23

PLATE XII.

Studies of horses. Pen-and-ink drawing, inscribed
"TITIAN."

(a) A Horse biting its knee.

(b) Two Horses harnessed to a Chariot.

26

T.H. Hall

27



27

PLATE XIII.

Double-page sheet of sketches in pen and ink and
sepia for "The Last Supper."

The principal sketch is taken from the engraving by Marc Antonio Raimondi after a drawing by Raphael. The original drawing is in the Royal Collection at Windsor Castle.

30



30



PLATE XIV.

“Le Respect.” Pen-and-ink sketch from a
painting by Paolo Veronese.

The paintings from which this and the following sketch were taken formed part of a set of four which formerly adorned the ceiling of a palace at Venice. They are now in the National Gallery.

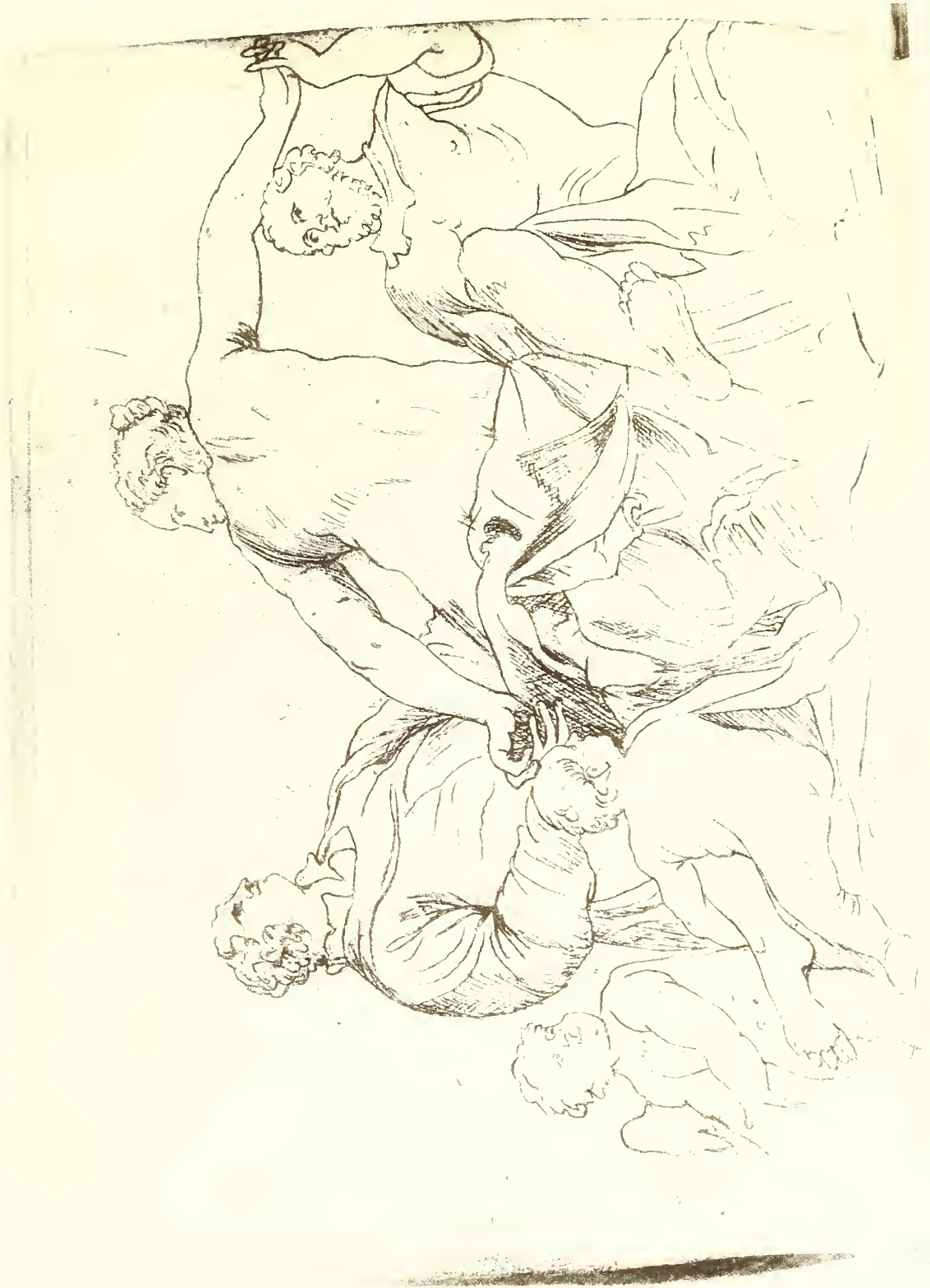


PLATE XV.

“L’Infidélité.” Pen-and-ink sketch from a painting
by Paolo Veronese.



PLATE XVI.

Double-page sheet of pen-and-ink sketches from the woodcut by Titian of "Pharaoh overwhelmed in the Red Sea."



PLATE XVII.

The Virgin and Child with a bearded Saint. Pen-
and-ink sketch, inscribed "TITIANO."



VI.

PLATE XVIII.

Double page sheet of studies from the ancient painting in the Aldobrandini palace at Rome, known as "Le Nozze Aldobrandini," with notes of colours in Italian and an inscription, "SI VEDE NEL GIARDINO DI ALDOBRANDINO DIPINTO IN FRESCO ANTICHO."

le vede in giardino di Placidia m. . . 48
dizionario in foglio - antiche.

52

Parca che de . . . Romani . . .

bianco
il libro . . .

Gandhi

pauroso

18

11

52



PLATE XIX.

Double page sheet of sketches of women and other
spectators standing or kneeling.

Studies from the picture by Titian of "The Presentation of the Virgin
Mary in the Temple," now in the Accademia at Venice.



PLATE XX.

Sketches of buffoons and comedians, one with an arch-lute, in the style of Callot.

Possibly taken from a travelling troupe of actors at Rome.

7
>



PLATE XXI.

Pen-and-ink study of a woman in Oriental dress,
inscribed "HABITO ET MANIERE DI PERSIA." (*See*
Plate XXII.)

habito et manera. d. p. r. d.



21

PLATE XXII.

Pen-and-ink sketch of a man standing at full length in a turban and figured Oriental dress, with notes of colours in Italian, and an inscription, "AMBASCIATORE DI PERSIA IN ROMA."

The drawings on Plates XXI. and XXII. represent the eccentric Englishman, Sir Robert Shirley, who entered the service of the Shah of Persia, and was sent on an embassy to the Pope from the Shah in 1621, when Van Dyck met him at Rome. The female figure is probably that of his Circassian wife.

Ambasciatore di Persia
in Roma



Drappo d'oro.

le figure / circolari
di colori differenti
di bianco

PLATE XXIII.

Pen-and-ink sketch of a soldier, with his hand on a young man's shoulder.

Taken from the painting of "The Bravo," now in the Imperial Gallery at Vienna, sometimes ascribed to Giorgione, and now stated to be by Cariani.



PLATE XXIV.

Sketch in pen and ink of a group of Dutch peasants,
probably from a painting by Pieter Brueghel.



PLATE XXV.

Sheet of studies, in pen and ink, from woodcuts by
Albrecht Dürer, representing the execution of
St. John the Baptist, etc.



PLATE XXVI.

Sketches of peasants playing the bagpipes, in the
manner of Lucas van Leyden.

68

80.



PLATE XXVII.

Study in pen and ink of a monk in an attitude
of adoration.



PLATE XXVIII.

Two sketches, in pen and ink, of portraits of men.

(a) A bearded man, inscribed "TITIAN IN CASA DI
GIOAN CALO DORIA."

(b) A bearded man with head extended, inscribed
"TITIANO IN CASA DI NICOLO DORIA (?)."

82

14

Joan

in San Juan

Joan

Joan

in San Juan

Joan

108

DL



PLATE XXIX.

Four portrait sketches in pen and ink.

- (a) A bearded man leaning on a wall, inscribed "TITIANUS," with notes of colours in Italian.
- (b) A man with a short beard and clasped hands, inscribed "TITIANUS."
- (c) A man in Cardinal's robes seated in an arm-chair, in profile to the left, inscribed "TITIANUS."

This appears to represent Cardinal Pallavicini of Genoa.

- (d) A young woman, richly dressed, holding a small flag-shaped fan, inscribed "TITIAN," with notes of colours in Italian.

This portrait resembles that of Titian's daughter, Lavinia, in the Dresden Gallery.

Titanus

Titanus



Titanus

Titan

rosa franco

PLATE XXX.

Portrait of a Cardinal seated in an armchair in front
of a pillar, inscribed "TITIAN."

This appears to represent Cardinal Pallavicini of Genoa.



PLATE XXXI.

Jupiter and Antiope (?), with sketches of cupids,
inscribed "TITIAN SIG. GRIMALDO."

F. T. in
S. G. P. P. P.



PLATE XXXII.

Four studies of heads in pen and ink, three of them
inscribed "TITIAN."



PLATE XXXIII.

- (a) Sketch, in pen and ink, of the portrait of Pope Leo X. with his Cardinals, by Raphael, now in the Uffizii at Florence. Inscribed "LEON^o DI RAFAELLO."
- (b) Study in sepia, of a Venetian general in armour, perhaps a portrait of Sebastiano Venier, inscribed "TITIAN."



Leon X. et Raphael

et Juan

PLATE XXXIV.

- (*a*) Pen-and-ink sketch of a youth, inscribed “TITIANUS.”

This sketch resembles a portrait of a young Knight of Malta, now in the Berlin Gallery, and there ascribed to Giuseppe Porta, called Salviati.

- (*b*) Portrait in sepia of an elderly man seated, inscribed “TITIANUS.”

This corresponds to the portrait of “The Schoolmaster” by Moroni, in the collection of the Duke of Sutherland in Stafford House, London.

- (*c*) and (*d*). Sketches of heads.

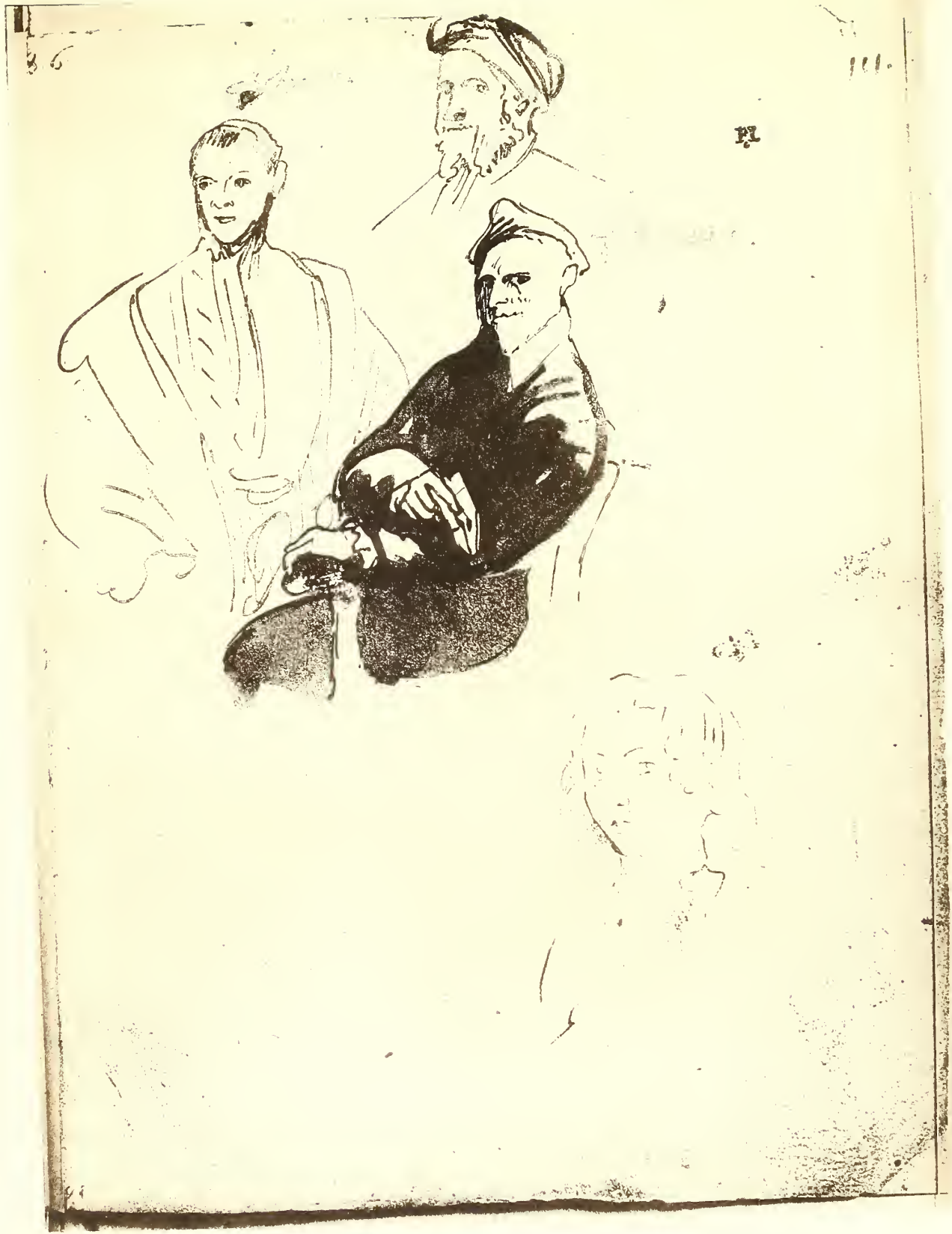


PLATE XXXV.

Pen-and-ink sketch of the painting by Titian of
“Pope Paul III. (Farnese), with his Nephews,”
with inscriptions, “PAUOLO III FARNESE, CARD.
ALESS^{DR}O FARNESE,” and notes of colours in Italian.

This picture is now in the Royal Gallery at Naples.



PLATE XXXVI.

- (a) "Titian and his Mistress," pen-and-ink sketch inscribed "MORS TITIANI."

From a painting by Titian, the original of which cannot now be traced. To this drawing particular interest attaches, since from the original picture Van Dyck made an etching.

- (b) Sketch in reddish chalk of Salome with the head of St. John the Baptist.

87

21

112

mors. Actus.



22

PLATE XXXVII.

Portrait of a young man, richly dressed, lightly
sketched in pencil.

This portrait is taken from the famous painting, usually attributed to
Raphael, in the collection of Prince Czartoryski at Cracow.



PLATE XXXVIII.

Sketch in pen and ink of "Sofonisba Anguissola,"
with autograph of Van Dyck.

The inscription is given in full on page 24.

Ritratto della sig^a Sofonisba gubricia fatto dal Buon^o in Pal^o. nel
 l'anno 1629. li 12 di Julio. l'età di essa. 96 hauendo ancora l'animazione
 et l'istruirle prontissimo, cortosissimi. Et se bene quella vecchiaia le
 mancava la vista. hobbe con tutto cio gusto de mettere gli quadri avanti
 ad essa et con gran istata mettendo dhaso sopra el quadro, bènue
 a discernere qualche cosa. Et questo piglio, qu'è piacere anco
 in quel modo, facendo il ritratto de ella, m'è d'uo
 diuersi aduertimenti non douendo pigliar el lum
 troppo alto, poco che l'ombra nelli
 mege della vecchia non douata, s'è trop
 grande, et molti altri buoni discorsi
 come ancora con parte della vita di ella
 per la quale se conobbe essera gubrica de natura di miraculosa
 et. la prima maggiore che hobbe era per mancamento de vista
 non poter piu dipingere. la mano era ^{ancor} ferma senza
 tremela alcuna.



PLATE XXXIX.

Pen-and-ink sketches.

- (*a*) Venus attiring herself, inscribed "TITIAN."
- (*b*) Venus recumbent, with a man playing the organ,
inscribed "TITIAN."

This is taken from the well-known painting by Titian, known by several versions, the original being probably that in the Prado Gallery at Madrid.

89

Titian

114



Titian -

PLATE XL.

Sketch from the famous painting by Titian of "Venus and Medea" (usually known as "Sacred and Profane Love") in the Borghese Gallery at Rome, inscribed "NELLA VIVIA BORGHESI, TITIANUS."



2.olla Vmia Borgesi, Titianus

PLATE XLI.

Double page sheet of sketches in pen and ink and sepia.

- (a) "The Education of Cupid," from the famous picture by Titian in the Borghese Gallery at Rome, inscribed "TITIANUS," with notes of colours, and under the nymph with her breast exposed, the inscription "QUEL ADMIRABIL PETTO."
- (b) Venus with Cupid and a satyr, inscribed "TITIANO."
- (c) Venus recumbent and nude, with a sketch of a female head, inscribed "TITIAN."

Tibane

Tibane



Tibanes soffo

quel a un...
Tibane



PLATE XLII.

Venus and Cupid with a satyr, and a sketch of
a satyr's head.



110

Fig. 110. Venus and Cupid.

11

PLATE XLIII.

- (a) A young man with his mistress swooning on his breast, another man behind, inscribed "TITIAN."

The original painting, which has many of the characteristics of a painting by Giorgione, rather than of one by Titian, is now at Buckingham Palace.

- (b) Judith with her nurse and the head of Holofernes.
(c) Venus nude and recumbent, with a small dog.



PLATE XLIV.

Sketch of a young woman carrying a silver dish
of fruit.

Taken from Titian's painting of "Lavinia," one version of which is
now in the Berlin Gallery.



PLATE XLV.

Venus, nude and recumbent, in a landscape with
three Cupids.

This drawing has great resemblance to the painting by Giorgione in the Royal Gallery at Dresden, and may give the original composition of the picture.



PLATE XLVI.

The toilet of Venus, sepia drawing.

Taken from the painting by Titian, of which several versions exist, the original being probably that in the Hermitage Gallery at St. Petersburg.



PLATE XLVII.

- (a) Pen-and-ink sketch of an ostrich, inscribed "TITIAN." "ACTY ALS DE STRUYS GRAM IS." (Action of the ostrich, when angry.)
- (b) Sketch of a monster, like a basilisk, inscribed "VIVO."



fitian

actu als de strays
gram is

mw



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